

sewing or cooking school rather than on the street, but why not teach them Christ as their Saviour too? Too many of the churches here in New York are going astray on this line too. The boy's clubs and girl's clubs and sewing schools and debating societies are all right in a church *provided* they are not ends in themselves, but means of preaching Christ the Redeemer. The churches need these things here, but should not forget also the other side, the personal salvation of each individual.

RESIST NOT EVIL

In a late magazine is an article on Tolstoi the Russian writer and prophet. I desire to quote from it. Speaking of Tolstoi's social philosophy he says: "He condemned most institutions in State (Russia), in Church (Greek Orthodox) and in society, he blended the teachings of science and of art and he affirmed the gospel text, 'But I say unto you resist not evil.'"

"We expect a great mind viewing the world's misery, to propound a new doctrine of ethics, some simple plan of universal virtue and when we find that it merely repeats the words of Jesus of Nazareth we say to ourselves that the steppes of Russia like the fields of Judea, are far, far away, and that Russian peasants, like the Hebrew fishermen are not Yankee electricians or western railroad men. But argue as we will, something keeps suggesting to our minds that behind this repetition and reaffirmation of the old gospel stands not merely simplicity of life and the lack of what we call civilization, but the presence of truth."

Strange, isn't it, how far Jesus was ahead of his time! And stranger still that after twenty centuries of learning, he is still so far ahead of our age! But that ideal he set and at which men have laughed so loudly stands written there and in our own souls' deepest depths we cannot but feel, however loathe we are to practice it, that it is vision of truth towards which the world is slowly turning its face.

CHRISTIAN ART AND ARCHITECTURE

Of the First 800 Years of the Christian Era

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Art is penetrated and pervaded by the inspiring nature of Christianity. Religion elevates and sanctifies art, aiding it in representing to us the beautiful and in revealing to us the harmony of ideal and real. It ministers to and helps to redeem the feeling and imagination of man. Its highest mission lies in the worship of God. It has always stood in intimate connection with worship, even among the heathen where it ministered to idolatry. When used in Christian service, it is most beautiful and enriching and edifying. Often by its influence, devotional feeling is promoted, which would otherwise be dormant. Thus the instinctive desire of the Christians to have visible tokens of religious truth was the origin of much of Christian art.

The greater part of the artistic representa-

tions of holy things which we will notice in this most interesting study, were found in the public churches. During the first three centuries, there were no churches, and during this time, these works of art were found in the private recesses of Christian dwellings and in the catacombs.

Could we have met with the early Christians in those home meetings, we would have engaged in true, joyful, yet solemn worship. Could we have met with them in the dark and silent recesses of the catacombs of Rome or other cities, we would have worshipped with some of the most devout Christians of any age, and would have heard them talk of their Master, of the Apostles, and of their persecution.

The catacombs, with a few exceptions were of Christian origin, and were excavated for the express purpose of Christian burial. A few of the Roman catacombs were originally stone quarries. None were made to be used as places of refuge or places of worship, altho they were at times used for such purposes. The catacombs were long and narrow passages dug out in the hills. They were dark and gloomy, with only an occasional ray of light from above. The fact is remarkable that their length was sometimes hundreds of miles and the number of graves was counted by millions. After noticing the character of church architecture during the period of our study, we will look at the several phases of art as manifested in the interior of both the catacombs and the churches.

With the reign of Constantine the Great, church-building properly began. After Christianity obtained state recognition, houses of worship were erected in all parts of the Roman Empire. There was probably more building of this kind in the 4th century than in any like period since, unless it is surpassed at the present time here in the United States where hundreds of churches are built every year.

The highest glory of the art of building is to build houses of God among men, suitable places for public worship where God may hold fellowship with and bless his people. "A beautiful church is a sermon in stone, and its spire a finger pointing to heaven." Altho Christianity is not confined to place, most men can better worship their God in a beautiful temple. Heathen buildings for worship of heathen gods were round and small. They were not used by Christians as churches but the material in them was often used in building churches. The primitive Christian Architecture followed the basilicas which were rectangular buildings divided into a nave and aisles. The eastern church contented itself with the Byzantine style and adhered more strictly to the round temples, baptisteries, and mausoleums. While the western church gradually developed various styles, even, if we may look forward, to the perfect Gothic cathedral of the 13th and 14th centuries. It is evident that during this period, church architecture increased in grandeur and useful-

ness just as civilization advanced, and as the number of Christians multiplied, and as Christian political freedom increased.

We will notice now the interior of the catacombs. The furniture of these, tho now mostly removed, is interesting. Articles of ornament, rings, mirrors, toothpicks, coins, lamps of clay, silver or amber, flasks, cups, and numerous other things were found enclosed with the dead. But the most important remains of the catacombs are the pictures, sculptures, and epitaphs. The pictures were painted on the wall and ceiling, and represent Christian symbols, Bible scenes, and conceptions of the Savior. "In technical skill, the Christian art of painting is inferior to that of the heathen, but its subjects are higher and its meaning is deeper." The sculptures usually represented in relief the same subjects as the wall pictures, especially the Resurrection of Lazarus, Daniel among the Lions, Moses smiting the rock, and the Sacrifice of Isaac. Some of the work was very rich and fine, being made even of Parian marble in the Corinthian style. Many are the sepulchral inscriptions found in the catacombs. Some provoke curiosity, and some contain a vast amount of biographical and historical information. In nearly all, the idea of a short sleep and of living forever in peace in God may be found expressed in one way or another. The whole eschatology of the catacombs proclaims the belief in the immortality of the soul and the resurrection of the body, facts which in times of persecution were means of comfort to the early Christians. The discovery of the catacombs has revealed to the world much history of the early Christians that otherwise would never have been known.

In the churches, the most conspicuous, as well as the oldest and the dearest, of the furnishings was the cross, the symbol of redemption. These crosses were either of simple wood, of gold, or of silver, often sumptuously set with pearls and gems. The cross became the object of universal desire and love, being found not only in the churches, but on roofs, on walls, along the roads, in deserts, on ships, marked on windows and on floors, in fact found everywhere. Schaff, the church historian, says, "The cross and the Lord's Prayer may be called the greatest martyrs in Christendom." The crucifix, that is, the cross with the crucified Savior upon it, was of later date, perhaps not earlier than the sixth century. Images of Christ and of the Madonna, and of the saints appeared in the churches. There was much controversy over them and especially over images of Christ. Plastic representation was never popular in the eastern church. Sculpture lies farther from Christianity than the other arts, much farther than painting which was almost universally drawn into the service of religion. The painted representations of Christ were of two types, the Salvator picture with its heavenly gentleness, and the Ecce Homo picture with the marks of suffering and the crown of thorns. But Schaff well says, "No